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FIG. 1. PYRAMID OF AMENEMHAT I  
CONDITION OF NORTHERN SIDE BEFORE BEGINNING EXCAVATION

**F**URTHER CONTINUATION OF THE SAINT-GAUDENS EXHIBIT.—The interest in the works of Augustus Saint-Gaudens is still so great that the Trustees have been led to prolong the Memorial Exhibition until June 1st.

## THE EGYPTIAN EXPEDITION

**T**HE second year's work\* of the expedition organized through private liberality to carry on excavations in Egypt, on behalf of the Museum began on November 1st, following a plan which includes both the continuation of the excavations begun a year ago at the Pyramids of Lisht and also work on sites of other periods which increases materially the scope of the expedition.

\*Report of the first year's work of the expedition will be found in the Bulletins of April, July, and October, 1907.

In the work last year at Lisht on the pyramid of Amenemhat I, it will be remembered that the eastern side of the pyramid and its temple were excavated, resulting in the recovery of the principal architectural features of the temple as well as a considerable number of blocks of the temple-relief and the great altar and offering-stela of the king.

The section of the pyramid to be investigated this year was its northern side, including the pyramid-entrance, and on November 1st, this part of the season's work was begun by Mr. A. C. Mace. At the same time Mr. H. E. Winlock continued the excavation of the cemetery of private tombs, immediately west of the pyramid.

In the clearing of the pyramid, a force of three hundred men, beginning at the northeast corner, carried the excavation westward along the northern face until the middle of February, when the greater

part of the mass of debris and drift-sand had been removed (figs. 1 and 2). The number of workmen was then reduced to about one hundred and the final work of clearing in detail has since gone on.

granted to it by the Egyptian Government, at the Oasis of Kharga. There is every reason to believe that the systematic excavation of the cemeteries and sites embraced in this new concession



FIG. 2. PYRAMID OF AMENEMHAT I  
PROGRESS OF EXCAVATIONS ABOUT THE ENTRANCE

This has now resulted in the exposure of the construction of the pyramid-entrance, and of the pavement flanking the pyramid on this side, while immediately in front of the entrance a colossal red-granite stela of Amenemhat has been found which apparently had been re-used in finishing the construction of the entrance passage.

In due course it is hoped to effect an entrance into the burial-chamber of the pyramid, and a final report of the season's results at Lisht will be made in a later number of the Bulletin.

In order to take advantage of the favorable conditions which exist here in Egypt for the investigation of the remains of the later periods—Greco-Roman and Early Christian—the expedition is now extending its work to cover this field, through a valuable concession, recently

must eventually yield results of the fullest scientific value and that the material resulting from the work will place our Egyptian collection on a sound footing in its representation of this latest phase of Egyptian civilization and art.

The Oasis of Kharga has been visited by various scholars who have described its antiquities in more or less detail—among them, Schweinfurth,<sup>1</sup> Rohlfs,<sup>2</sup> Brugsch<sup>3</sup> and de Bock.<sup>4</sup> The Geological Survey of Egypt has also made a careful

<sup>1</sup> Schweinfurth, *Notizen zur Kenntniss der Oase El-Khargeh: I. Alterthümer*. (Pettermann's Mittheilungen, 1875, Heft X.)

<sup>2</sup> Rohlfs, *Drei Monate in der libyschen Wüste*, Cassel, 1875.

<sup>3</sup> Brugsch, *Reise nach der grossen Oase El-Khargeh*, Leipzig, 1878.

<sup>4</sup> de Bock, *Matériaux pour servir à l'archéologie de l'Égypte chrétienne*. St. Pétersbourg, 1901.

report on the oasis, in which its antiquities are classified and briefly described.<sup>8</sup>

This oasis, generally known as the Great Oasis, is situated in the Libyan Desert, about four hundred miles southwest of

south of its northernmost limits, and it is in this end of the oasis that its principal ancient cemeteries and remains are found. The concession now granted us comprises the whole of this northern district, north



FIG. 3. OASIS OF KHARGA  
FACADE OF THE TEMPLE OF HIBIS



FIG. 4. TEMPLE OF HIBIS, THE HYPOSTYLE  
HALL LOOKING TOWARD THE SANCTUARY

Cairo and one hundred and twenty miles due west of the Nile Valley at Thebes. It is an irregularly elliptical-shaped basin with axis north and south, and, within the limiting escarpments of the oasis and the adjacent plateau, is some seventy-five

of the line of Kharga village. Dotted over it are a considerable number of ruined structures of various types, of which the most important are the Temple of Hibis, dating from the Persian period (figs. 3 and 4), and the Ptolemaic Temple of



FIG. 5. OASIS OF KHARGA, CHRISTIAN NECROPOLIS  
TOMB-CHAPELS IN EASTERN SECTION

miles long by twelve to fifteen broad. The floor of the oasis, however, with its villages, wells and cultivated lands, covers but a small part of this area. The principal village, Kharga, from which the oasis takes its name, is in the northern part of the basin, some ten to twelve miles

<sup>8</sup> *Geological Survey Report*, 1899, Cairo, 1900. Part II.

Nadura. The greater part of the smaller ruins, however, are of the Roman and Early Christian periods. Nestorius, Bishop of Constantinople, was banished to the oasis in A. D. 434, and it is probable that some of the later constructions are due to him and his followers.

On a hill some two and a half miles north of Kharga village is the largest of

the Christian cemeteries, of which the tomb-chapels present an unusually perfect state of preservation (fig. 5). They are some two hundred in number, their exteriors adorned with columns, pilasters, and arches, and their interior walls in some cases still retaining the frescoes with which they were ornamented. At other points in the concession are the remains of early monasteries, one of which, about half a mile north of the cemetery just mentioned, has its walls still preserved to a height of about fifty feet (fig. 6), and, inside, the remains of at least three floors of vaulted cells.

Until the present year it has been possible to reach the oasis only by a camel journey of four or five days from the Nile valley, and it is doubtless owing to this remoteness of position that the site has escaped much of the plundering that those in Egypt proper have suffered in modern times. Very opportunely for our work, however, communication was opened with the oasis at the beginning of February, by a line of railway just completed, so that

on February 21st we were able to establish a camp on the concession and to begin preliminary work. The points chosen for this season's beginning are the Christian Necropolis and monastery mentioned above, and an investigation of these will be carried out by Mr. Winlock, Mr. A. M. Jones and myself.

The expedition has also begun this year the formation of a series of records of the inscriptions, wall-paintings, and relief-sculptures of Egyptian tombs. Mr. N. de G. Davies, who for ten years past has been engaged in Egypt for the Archaeological Survey, has undertaken this work and is now carrying out the full-sized reproduction, in color, of the tomb of Nakht, at Thebes.

In the course of time this plan will give to the Museum an invaluable record and means of illustration of some of the most important tombs of the various periods.

A. M. L.

Pyramids of Lisht,  
March 25, 1908.



FIG. 6. OASIS OF KHARGA  
MONASTERY NORTH OF THE CHRISTIAN NECROPOLIS



PORTRAIT OF A MAN  
BY LUCAS CRANACH THE ELDER



## PORTRAIT OF A MAN

BY

LUCAS CRANACH THE ELDER

**L**UCAS CRANACH the elder has not hitherto been represented in our Museum; with the acquisition of the Portrait of a Man one aspect of his art will be seen to advantage. Although Cranach was born in 1472, no certain works by him exist of an earlier date than 1503. In 1505 he was court painter to the Electors of Saxony, Frederick the Wise and John the Constant, and the rest of his life, passed mostly at Wittenberg, is intimately connected with the fortunes of this house. But, although he certainly executed portraits at an earlier date, most of the works of the first two decades of the sixteenth century consist of religious pieces, mythologies and allegories in which he displayed his curious naïve and odd perversity. After 1520 his portraits became more numerous and by far the most important part of his output. With increasing years Cranach lost something of the gaiety and charm of his earlier inventions, so that the fantasias of this later period, even when they are by him, and not the product of his crowded atelier, are often labored and lacking in inspiration. On the contrary the portraits of this time become increasingly serious and impressive in their unhesitating directness of characterization.

It is disappointing that so far no clue has been found to the sitter for this remarkable portrait. In general design it agrees very nearly with the portrait of Cranach's friend and protector, Johann Frederick der Grossmuthige in the Louvre. Like this, that picture has the same crowded composition, the cap being partly cut by the top of the picture and the folded hands crowded into the bottom corner. The portrait is signed and dated 1531. Our portrait, which is stronger in drawing, must belong to about the same period of the artist's career; the face indeed is so similar that at first sight it

might be supposed to be another portrait of the same Prince, but a careful comparison with the medals in which he is represented makes it clear that this is not so.

In technique our portrait is remarkable for the extraordinary perfection of its lacquer-like surface. It is an instance of the strong personal bent of Cranach's genius that at a time when Titian was engaged at Charles the Fifth's Court, and was there employing in portraiture the full possibilities of chiaroscuro and broken color, Cranach should thus deliberately adhere to earlier convention, or rather, deliberately elaborate the technique of painting along opposite lines. For the treatment of the red lead background and the black dress in this painting remind one more of early Japanese painting or Persian miniatures than of anything in contemporary European art. None of the great German artists of this time, not even Dürer himself, ever understood clearly the pictorial as opposed to the draughtsman's vision of nature, and one may praise Cranach in that here there is no compromise between the two ideals, and the quality and beauty of the paint have been wrought to the highest perfection of surface, but are as expression entirely subordinate to the linear design.

As a portrait-painter Cranach was not perhaps profoundly psychological, but he rendered the external characteristics of his sitters with masterly assurance. Doctor Woermann in his article\* on the Cranach Exhibition of 1899 at Dresden, says: "It would be too much to say that Cranach's best portraits are on a level with the best of Dürer and Holbein. But the interval is not wide that divided them from the works of these masters."

The portrait now in the Museum lacks both date and Cranach's usual signature of a crowned serpent with bat's wings. It comes from the collection of Count Wilczek, but no previous history of it has yet been traced.

R. E. F.

\* *Zeitschrift für Bildende Kunst*. Vol. XI.

## NEW ACCESSIONS IN THE CLASSICAL DEPARTMENT

## V. MISCELLANEOUS BRONZES



FIG. 1. GREEK MIRROR

IN the last three numbers of the Bulletin short accounts have been given of the most important bronzes among the recent accessions, the statuette of the disk-thrower, the panther, and five Greek mirrors of exceptional beauty. The following is a list, in chronological order, of the nineteen remaining bronzes received last year.

1. Archaic statuette of Apollo (fig. 2). Height,  $4\frac{1}{2}$  inches (11.4 cm.). Of the usual "Apollo" type, with arms bent at the elbow and forearms stretched forward. In his left hand he holds a bow; the object in his right is fragmentary and difficult to determine. He wears a

chlamys in shawl fashion, with both ends hanging from his shoulders in front, while behind it covers the back almost to the knees. He wears shoes, the details of which are indicated with incised lines. The hair, which is carefully rendered, is long and caught up in a loop behind.

2. Archaic statuette of a youth of the Apollo type (fig. 4). Height,  $4\frac{1}{4}$  inches (10.4 cm.). He is entirely nude and stands in an attitude similar to the preceding.

3 and 4. A pair of horizontal handles from a large round bowl, fragments of which still remain attached. Length,  $5\frac{3}{4}$  inches (14.5 cm.) Sixth century B. C. The base of each, by which it was riveted to the bowl, is decorated with a beautiful design of scrolls and palmettes, with a pair of eyes in the centre similar to those which occur on Attic and Ionic kylikes of the period. The attachment of the handle proper to the lower part is formed by foreparts of lions. The handles are covered with a beautiful olive green patina.

5. Handle of a jug. Height  $5\frac{3}{4}$  inches (14.8 cm.). Sixth century B. C. The upper attachment, by which it was joined to the rim, is decorated in the centre with a human mask and at each end with the forepart of a lion *couchant* (the one on the right is missing). The lower attachment, where the handle was joined to the body of the vase, is in the form of two female heads in profile, back to back, with palmettes below them.

6. Statuette of a doe (fig. 3). Height,  $4\frac{1}{4}$  inches (10.8 cm.). Fifth century type. Unfortunately the body has been scraped so that the surface has lost its freshness. The head and the lower part of the legs which have been left untouched still show the smooth finish of the original. The four feet were soldered separately to the base (which is missing) and still preserve remains of the lead soldering.

7. Greek handle-mirror (fig. 1) of the form which is common in Etruscan mirrors—a thin, flat disk with projecting tang for insertion in the handle. Diameter,  $7\frac{1}{8}$  inches (18 cm.). On the

back is an engraved design representing Aphrodite fishing with Eros aiding her. She is seated on a flowery bank, under a palm tree, with a dove perched on her shoulder. Surrounding the picture is a border of leaves and berries. Although the great majority of these mirrors are Etruscan, the character of the drawing leaves no doubt that this one is Greek, and probably of the fourth century B. C. There

right leg. In his right hand he holds an oinochoë; in his left a phiale. A chlamys hangs over his left arm. Examples of bronze hydriae with their decorations still attached show that the exact place for this relief was just below the vertical handle at the back.

10. Kylix with long, slender handles, the attachments in the form of lanceolate leaves. The body is undecorated. Height,  $3\frac{1}{2}$  inches (8.8 cm.). Diameter,  $3\frac{1}{2}$



FIG. 2  
ARCHAIC APOLLO



FIG. 3  
DOE



FIG. 4  
ARCHAIC YOUTH

was formerly a break across the bottom of the disk, which has been repaired.

8. Fragmentary relief from the cover of a box-mirror. The diameter of the mirror was approximately  $6\frac{1}{2}$  inches (16.5 cm.). Aphrodite is represented seated on a rock, supporting her weight with her left arm, while her right hand is lifting a corner of the drapery on her shoulder. An Eros who stands by her side is in the act of shooting an arrow. Another Eros, of which only part remains, is flying toward Aphrodite. Below is a swan (or goose?). The relief dates from the fourth century B. C.

9. Relief from a bronze hydria. Height  $5\frac{1}{2}$  inches (14 cm.). Fourth century B. C. Eros is represented with outspread wings standing with his weight on his

inches (8.8 cm.). Fourth century B. C.

11. Dikast's ticket inscribed *Ἐπικράτης Σκαβῶ* (Epikrates of the deme of Scambonidae). The omission of the u was probably due to the illiteracy of the writer. At the left is stamped a Greek iota, signifying that Epikrates belonged to the ninth court. At the right are two stamps, each with the device of an owl surrounded by an olive spray.

12. Statuette of an actor (?) (fig. 5). Height,  $4\frac{1}{4}$  inches (12 cm.). A short, stockily built man is represented standing firmly on both feet, with the right leg advanced. His body and arms are enveloped in a mantle, which he wears folded double, so that it covers only the upper half of the figure. The earnest, upturned face, the dramatic manner in



which both hands clutch the folds of his drapery, and the striding pose, all suggest an actor reciting, which is probably the subject in spite of the absence of the usual mask. The spirited execution, as well as the conception, indicate the Hellenistic period as the date of the figure. There is

find on the coins of Poseidonia during the period of 540-480 B. C. (The trident is missing, as is also the object he held in his left hand.) The face is treated in the manner of a much later period, but the hair is arranged in the archaic fashion, long behind, with the ends gathered into a small knot. The end of the chla-



FIG. 5  
ACTOR



FIG. 6  
SATYR



FIG. 7  
POSEIDON

a similar statuette in the Dutait Collection in Paris.

13. Statuette of a nude satyr (fig. 6). Height, 7 inches (17.7 cm.). He is represented striding forward, holding a pointed amphora under his left arm. In his right hand is the fragment of a staff or thyrsos. He wears shoes, and a bracelet on each wrist. Pergamene type, but of Roman execution.

14. Statuette of a seated infant clasping a large bunch of grapes with both arms. Height, 2 3/4 inches (5.6 cm.). Hellenistic type, but of Roman execution.

15. Statuette of Poseidon (fig. 7). Height, 5 3/4 inches (13 cm.). This is an archaistic work of the Roman period. The type is that of the striding Poseidon wielding a trident with chlamys hanging loosely across the shoulders, which we

find on the coins of Poseidonia during the period of 540-480 B. C. (The trident is missing, as is also the object he held in his left hand.)

16-17. Two ornaments, in the form of Silenos masks, which formed the attachments of swinging handles. Height of each, 3 inches (7.6 cm.). On the forehead of one are two sprays of ivy leaves; on the other are incisions to indicate the hair.

18. The handle of a piece of furniture or other upright object, to which it was attached by nails or rivets. Height, 5 3/4 inches (14.5 cm.). Beneath the handle proper is the forepart of a young bullock modeled in full round. Workmanship rather coarse, and casting thick and heavy. Remains of a coating of lead.

19. Roman fibula. Length, 3 inches (7.6 cm.). Crossbow type.

G. M. A. R.

## PRINCIPAL ACCESSIONS AND LOANS



STAINED GLASS WINDOW.  
ST. MAXIMINE. GERMAN,  
LATE FIFTEENTH  
CENTURY

TWO GERMAN STAINED GLASS WINDOWS.—The Museum has until recently owned but little stained glass that illustrated the last phase of the older glass painting, that of the sixteenth and seventeenth centuries. The few pieces forming the collection may be enumerated as follows: three examples of the Netherlands School, 1500–1545, one an especially interesting piece in the style of the mannered Brussels painters of 1530; a small Italian window dating from the middle of the sixteenth century, and three small German

glass windows of the late sixteenth and seventeenth centuries. To this nucleus has now been added two large painted windows made, presumably, at Trier, shortly after 1500; these illustrate the work of the German school at the close of the mediaeval period and are valuable as forming a connecting link between the Mediaeval and Renaissance.

Glass-painting as a decorative art is limited in several directions: the surroundings must first be considered and

the play of the light with its varying effects on the colors; then the pattern should not be such as to cause one to forget that he is standing before a window; it should be flat, not one of depth where the eye travels through receding arches or rooms peopled with plastic shapes. Herein lies the charm of the early mediaeval glass with its primitive technique and kaleidoscopic patterns which were the direct outgrowth of the perfected art of wall mosaic. In the best glass of this period the pattern is almost completely lost sight of in the brilliancy and harmony of the color scheme, and to attempt to follow its intricate lines is to lose half the charm and beauty of the composition.

Toward the end of the mediaeval period (thirteenth–fifteenth century) the discovery of oil painting effected a radical change in the character of stained glass decoration; the geometric and interlacing patterns of the mosaic work gave way to a naturalistic treatment of human forms in realistic settings, made possible through the medium of glass painting. This art, then at its height, was not only of decorative importance, but served, as had the wall and altar paintings, to illustrate to the public the holy themes of sacred history. With the introduction of Gothic architecture which with its spanning arches abolished the large wall spaces of the Romanesque, windows became more and more a field for decoration, and paintings were reproduced in glass from cartoons designed by contemporary artists. In the glass of this period one finds saints drawn in clear, strong lines with landscapes, and, later with architectural fragments in the background corresponding to the style of the Renaissance. The delight in deep, rich coloring, with the mystic half-darkness of the Gothic churches gave way in the sixteenth century, to lighter and paler colors. This phase of art was reflected in

the glass of the period in which color soon became secondary to design. In this connection it is interesting to note that shortly before this time, in the middle of the fifteenth century, when the tendency was toward lighter rooms, certain tints of yellow were discovered and these were soon taken advantage of in the art of glass making. The two windows under consideration show the introduction of these new tints to a slight degree, they slightly precede the period of advanced drawing, far-reaching perspective and clear contours of the later style, and represent admirably the transition period between the deep rich tones of the Gothic and the lighter effects of the Renaissance. The figures are clear and distinct in design, but they are still in the decorative style, simple, strong and rather flat. The saints, one St. John and the other, with the bear, St. Maximine, stand against a background of hangings in Italian pomegranate pattern, with a fragment of architecture at one side showing a mixture of Gothic and Renaissance styles (a Renaissance column with Gothic panel and ornaments). The features of the ornamental background are so placed as to convey no idea of depth, being on the same plane as the figures. While in coloring the general tone is dark, the new found yellow tints appear at one side showing a step in the direction of the Renaissance but blending in charmingly with the deep rich colors, especially the red, blue and purple of the robes and hangings in the background. The drawing is undoubtedly the work of a painter, and a very good one, of the Oberrhein and as St. Maximine was Bishop of Trier, the supposition that the glass is from that source is probably correct.

W. V.

A GIFT OF EMBROIDERED YOKO-ZUNA (CHAMPION WRESTLER'S) APRONS.—It may be true that in Japan the arts of the potter, the metal worker and the lacquerer have declined, but there can be little question that the embroiderers have advanced technically and that their skill in the treatment of themes in relief, and

in the use of metal threads is supreme. Whether the present artistic taste has kept pace with the advance in technical skill and judgment is, on the other hand, more open to question. Be this as it may, the Museum has recently received as a gift some wonderful specimens of Japanese embroidery, where workmanship is the latest word in technical proficiency. The donor is Tanineman Hitachiyama, the champion wrestler of Japan, *Samurai* of Mito, who, making a tour of the world, has been so pleased with the Museum that he has presented his *Yoko-zuna* aprons to it.

To appreciate this gift at its full worth one must know certain of the elements of Japanese psychology and sociology. For the wrestler in Japan stands on a social basis quite different from that of the usual professional athlete; he must be an exponent of ancient *Samurai* virtues, pre-eminently of the physical virtues, but not neglectful of the sentimental ones. He must be pre-eminent in courage, strength, judgment, activity, endurance, courtesy, magnanimity and a host of other things, and he who has passed safely through the fiery tests which have led to championship<sup>1</sup> becomes a personage of no little importance in social ocology—the friend of princes and the idol of the populace.

The present aprons are three: a lacquer one worn by the *Yoko-zuna* (Champion of all Japan), the others by his attendants, the *Tachnobi* (sword-bearer) and the *Tsuyuharai* (dresser). In them they appear in the ceremonial entrance when the wrestlers salute the audience, and from the importance of the occasion to their admirers the aprons become vestments upon which the admiring craftsmen lavish the most costly workmanship. Then, too, there is a mystical side to them, for a privilege sixteen centuries old allows them to be girded with the *shintō* rope. The present objects, it may be added, are possibly the most elaborate of their class—the trophy given by a large Japanese organization.

<sup>1</sup> There are no less than a thousand companies of wrestlers in the various parts of Japan all competing for final honors.

A HUNTING CARPET.—The Museum has received, as a gift from Mr. Alexander Smith Cochran, a very valuable Oriental carpet of the type known as "Hunting Carpets." Of these, the finest one known belongs to the Emperor of Austria, who lent it to the special exhibition held in Vienna in 1891. There are others in the principal European museums and large private collections, and the provenance of several of these have been traced to the seraglio at Constantinople, from whence they were obtained about twenty-five years ago. The exact locality of their manufacture has not been determined up to the present time, although most of the authorities attribute these sumptuous works to the City of Ispahan, and date them about the sixteenth century.

The scheme of decoration very often covers the entire field of the carpet with floral conventional forms, interspersed with trees, with wild animals chasing each other at large. In the center a medallion, either round or lemon-shaped, contains seated figures, often surrounding a small fish pond, the whole of the enclosure representing a conventional Persian garden.

Whilst the nomad tribes of Persia and Turkestan weave their carpets, or rather traveling rugs, with geometrical designs, the court and city dwellers endeavor to represent on the rug surface a garden, so that, when traveling for pilgrimage or hunting, the rug, spread out in front on the tent, recalls the home garden, which to every Persian is symbolical of the highest form of earthly enjoyment, and, when the rug is used in the house, these hunting scenes recall to them the glories of the chase.

There is one point about this class of carpet which calls for explanation. The extensive use of animal forms, mixed with heraldic—both evidently copied from Chinese designs—is peculiar, as, otherwise, the whole scheme of decoration differs entirely from the Chinese treatment of carpet design. But this mixture of Chinese details, such as dragons, kalins, and other demon animals, is not surprising when we consider the vast influence of the Mongol Dynasty, which

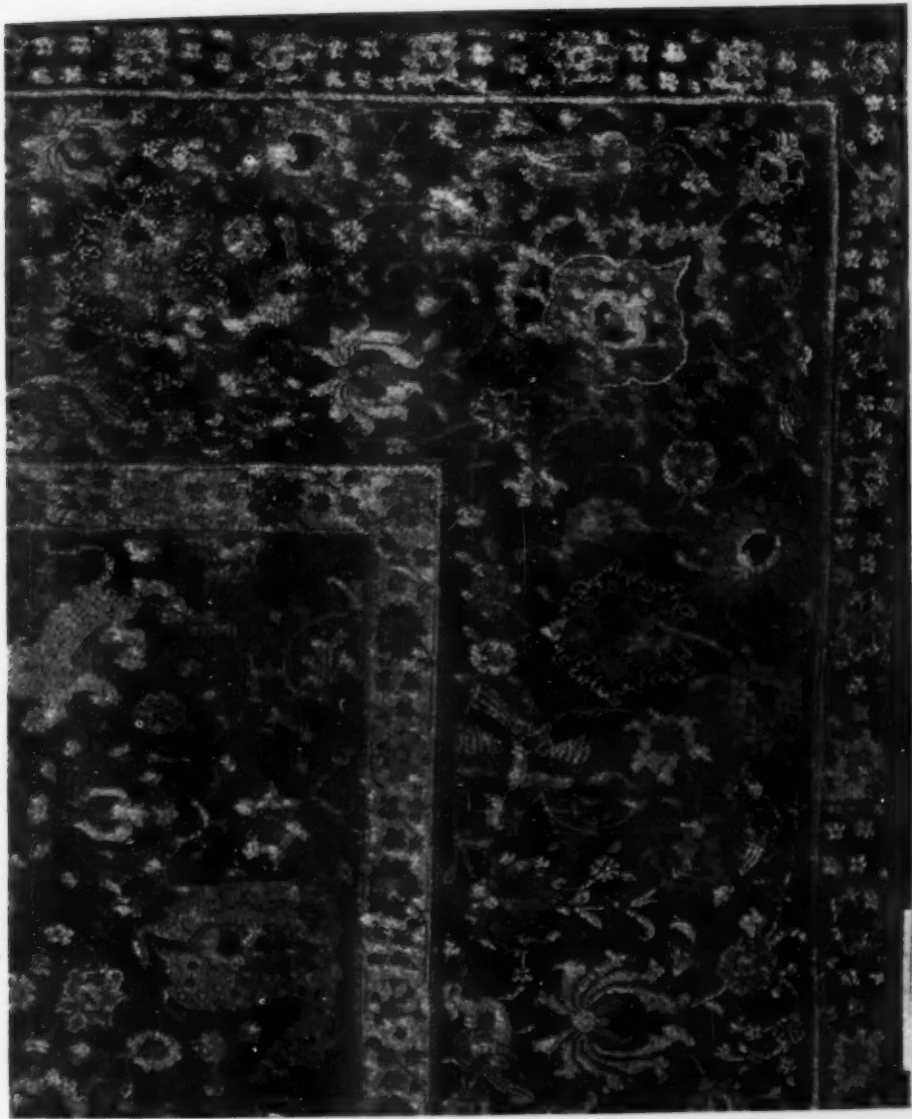
was dominant in China after Kubli Khan became Emperor, and, in a short time, extended its power to the borders of Europe. Although lasting barely a century, its influence was enormous in transposing the art crafts from the west to the east, and, in return, bringing workmen and artists from China to Persia and Turkey; the descendants of those brought by Hulagu Khan to Ispahan in the thirteenth century still bear the name of Batcha-i-Chin (sons of China), and live as agriculturists in the vicinity of the capital.

There are three other cities which might as well claim the honor of having made these hunting carpets, Constantinople under the time of Solomon the Magnificent (1520), Delhi or Agra under Akbar Shah (1556) and the old Tartar capital at Samarkand, for the beautifying of which Tamerlane sent artisans from Asia Minor, India and China a century earlier.

The carpet, or rug, presented by Mr. Alexander Smith Cochran, measures 5' 7 $\frac{1}{4}$ " x 8' 3" and has a green border, with spiral tendrils bearing conventional flowers, buds and leaves, amongst which are birds of gay varied plumage. The middle, or field, is likewise covered with foliage and flowers, with wild animals, natural and symbolical, on a red ground. A large central medallion of yellow, surrounded with a gadrooned border, contains figures seated under flowering trees, drinking and playing musical instruments, and surrounding a small pond, in which are four ducks swimming in red water.

Mr. Cochran's gift of this carpet is a great boon to the Museum, as the enormous value of such examples render their purchase by the Museum out of the question.  
C. P. C.

WORKS BY LEGROS.—A large and important landscape by Alphonse Legros, called the "Edge of the Woods," has been recently purchased. It is a sober and dignified work and shows the sterling qualities of the painter who is regarded as the greatest of the modern academic artists.



HUNTING CARPET  
PERSIAN, SIXTEENTH CENTURY





The Museum already possessed a collection of thirty beautiful examples of silver point and chalk drawings by Legros which was given by the artist in 1892.

Alphonse Legros was born in Dijon in 1837. At the age of twenty, he exhibited at the Salon a portrait of his father which won praise from such distinguished critics as Baudelaire and Champfleury. In 1863 he went to England where he still lives. His drawings and etchings are ranked with the most perfect productions of the nineteenth century. A great part of his energy has been devoted to teaching and the general excellence of the painters of the New English Art Club is largely owing to his influence.

REPRODUCTIONS OF FLÖTNER PLAQUETTES. — Peter Flötner, sculptor, engraver, architect and medalist, was little known until quite recent years, when the works of Domanig,<sup>1</sup> and Lange,<sup>2</sup> called attention to his merits as one of the most distinguished medalists who flourished during the first half of the sixteenth century. The date of his birth is not known; he died at Nuremberg in 1546. Reproductions of one hundred and twenty-two of his plaquettes modeled in low relief, have recently been acquired by the Museum. They depict subjects from the Bible, representations of the Planet-Gods, the Nine Muses, the Seven

Virtues, the Seven Deadly Sins, the Five Senses, etc. The originals of these exist in various European museums and collections. To quote from Forrer's *Dictionary of Medalists*, these plaquettes are found "not only in lead and bronze, but also in silver, copper and pewter, and especially in hone-stone. They were destined to be used as models, from which goldsmiths 'cast and chased' reliefs in various metals. Dr. Konrad Lange in [his] monograph gives an interesting account of the process of casting metals, as practised by Dürer (1471-1528) and his contemporaries or followers.

"It would appear that first of all models were prepared in lithographic stone, which is easy to work and durable. Then from the stone model moulds were produced which served for casting impressions in lead. These lead impressions were eagerly sought after by the goldsmiths, who copied them freely. Every goldsmith of the Renaissance possessed a set of lead models; thus we find that Hans Reinhard the Elder bequeathed his lead models (Bleie und Patronen) to his sons, 1579. But apparently such lead models were already in use in the fourteenth and fifteenth centuries as may be seen at the Musée Cluny in Paris and Historical Museum at Basle."

J. H. B.

<sup>1</sup>*Peter Flötner als Plastiker und Medailleur*, Berlin, 1895.

<sup>2</sup>*Peter Flötner*, Berlin, 1897.



## NOTES

**M**EMBERSHIP.—At the regular meeting of the Board of Trustees, held April 20th, the following persons were elected to the membership of the Museum.

### FELLOWS IN PERPETUITY

MISS FRANCES AMELIA ADAMS.  
MISS RUTH ADAMS.  
MR. PIERPONT ADAMS.  
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MR. GRENVILLE LINDALL WINTHROP.

**FIFTH COMPETITION FOR THE JACOB H. LAZARUS SCHOLARSHIP FOR THE STUDY OF MURAL PAINTING.**—As a memorial to Jacob H. Lazarus, the American painter, in the year 1892 there was presented to the Metropolitan Museum of Art by Mrs. Amelia B. Lazarus and Miss Amelia Lazarus a fund amounting to twenty-four thousand dollars to found a scholarship for the study of mural painting. The income to be thus applied is one thousand dollars per annum for three years, payable in quarterly installments, each in advance, by the Treasurer of the Museum over and above the traveling expenses to and from Rome which are also paid from the Fund.

Founded originally in connection with the Museum's School of Art, the scholarship has since the discontinuance of that school, been administered by a committee

of artists in co-operation with the Trustees of the Museum. The members of the Committee for the present year are: Frederic Crowninshield, Chairman; J. Carroll Beckwith, Edwin H. Blashfield, George W. Breck, A. D. F. Hamlin, Francis C. Jones, George W. Maynard, A. T. Schwartz and Edgar M. Ward. Competition for the scholarship is open to any unmarried male citizen of the United States. Candidates must notify the Clerk of the National Academy of Design, Amsterdam Avenue and 109th Street, on or before October 1, 1908, stating the date and place of their birth, the school or schools in which they have studied, as well as the names of their teachers. The examinations will be held at the National Academy of Design during the week beginning Monday, October 26, 1908, at nine o'clock A. M.

Requests for information may be addressed to the Clerk of the Academy, National Academy of Design, Amsterdam Avenue and 109th Street, New York.

Candidates for the scholarship must notify the Clerk of the Academy, as before stated, on or before October 1, 1908.

The past recipients of the scholarship are:

1896. George W. Breck, born in Washington, D. C.; studied at the Art Students League, New York.

1899. A. T. Schwartz, born in Louisville, Kentucky, Jan. 20, 1867; studied at the Cincinnati Art Academy for three years, with Mr. Frank Duveneck for one year, and with Mr. J. Siddons Mowbray at the Art Students League, New York, for two years.

1902. Robert K. Ryland, born Feb. 10, 1873, at Grenada, Mississippi, studied at National Academy of Design under Messrs. Francis C. Jones, Edgar M. Ward, George W. Maynard, and C. Y. Turner; also at Art Students League under Messrs. Kenyon Cox, Joseph De Camp, George de

Forest Brush, Charles C. Curran, and Bryson Burroughs.

1905. Paul Chalfin, born in New York City, Nov. 2, 1874; studied in the Schools of the National Academy of Design under Messrs. Will H. Low and Francis C. Jones; in Paris under Gérôme at the École des Beaux Arts and again in New York under Messrs. J. Carroll Beckwith and H. Siddons Mowbray.

CHANGES IN THE GALLERIES.—Gallery 21 in which are exhibited modern European paintings has been repainted recently and its pictures rehung. A neutral grey has been chosen for the walls which harmonizes generally with the varied paintings for which it serves as background. The Israels and Mauves have been placed on the same wall and a central position has been given to the "Spanish Lady," by Fortuny, where this excellent picture may be seen to advantage.

"The Rocky Mountains" by Bierstadt has been placed in gallery 25.

JAPANESE CRAFTSMEN.—Mr. K. Okabe and Mr. R. Rokkaku, formerly assistants of Mr. Okakura-Kakuzo, Advisor to the Department of Chinese and Japanese Art in the Boston Museum of Fine Arts, at present are occupied in cleaning, repairing, and planning for the re-arrangement of the collections of Japanese metal and woodwork in this museum, preparing at the same time expert catalogues of these respective branches. Both Mr. Okabe and Mr. Rokkaku are graduates from the Imperial Fine Art School of Japan at Tokio, the one in the "Metal Class" and the other in the "Lacquer Class." The American student of arts and crafts may well look with respect upon these exponents of a system of training which renders a man capable, as is Mr. Okabe, of working in iron, steel, gold, silver and copper, with the chisel and hammer, fashioning arms and armor, statuary and reliefs, or decorative metalwork after his own designs, or, as in the case of Mr. Rokkaku, of designing and executing those intricate effects in lacquer-painting, applied to an infinite variety of objects, involving the use of inlay with

gold, copper, mother-of-pearl, etc., in which Japan stands alone, both for distinction of design and perfection of technique.

M. McL.

THE LIBRARY.—A list of a few of the recent additions to the Library may prove of interest:

Among the works on ancient art mention may be made of *Archaeological Researches in Costa Rica*, by C. V. Hartmann, Stockholm, 1901, and of *Burial Customs of Ancient Egypt*, by J. Garstang, London, 1907, the latter a work of great interest in connection with the recently installed collection of Egyptian antiquities discovered by Mr. Albert M. Lythgoe during his excavations on behalf of the Museum. Ancient jewelry is treated in *La bijouterie et la joaillerie*, by F. Vernier, Cairo, 1907, a publication of the Institut français d'archaeologie orientale, and Romanesque architecture is well shown in *Architecture romaine du Midi de la France*, by H. Revoil, Paris, 1873-74, a well illustrated and useful book in three volumes.

Of the early works on sculpture and ornament in Ireland, attention may be called to *Illustrations of the sculptural Crosses of ancient Ireland*, by H. O'Neil, published in London in 1857.

Several important periodicals relating to the art of the Egyptians, Greeks and Romans have lately been added, such as *Annales du services des antiquités de l'Égypte, Le Caire*, 1900-07; *Monumenti antichi*, Milano, 1890-1907; *Notizi degli scavi di anticbita*, Milano, 1876-1907; and *Revue des études grecques*, Paris, 1888-1907.

Recent accessions to the large body of scholarly, illustrated books on the leading painters, issued during the past fifteen years in England and on the Continent—all of which are in the library—are the fine work on Botticelli, by H. P. Horne, published in 1908; the equally elaborate volume on Peter Breugel by René von Bastelaer, printed in Amsterdam, in 1905-07; and lives of Hubert and John Van Eyck, by W. H. J. Weale, just issued in London; three exhaustive monographs indispensable hereafter for the study of these artists.

Two new works on ceramics, both of which contain many colored plates, are *Geschichte der K. K. Wiener Porzellanmanufaktur*, by J. Fohnesies und Dr. E. W. Braun, published in Vienna in 1907, and F. A. Crisp's *Armorial China*, issued last year.

Among other volumes of interest, of which space will not permit mention, is the last work by Selwyn Brinton on *The Renaissance and its Art, Florence (1450-1550)*, London, 1908.

Modern photographic processes reproduce for us with a truth and fullness impossible heretofore the treasures of great public and private galleries. Good examples of such work are contained in the volumes, entitled *Buckingham Palace*, London, 1905; *National Gallery of Scotland*, London, 1903; *Windsor Castle, England*, London, 1905; *Collection in Wilton House*, London, 1907; *Reproductions of the Drawings in the Uffizi Gallery, Florence*; and similar works on the Buonarrotti Gallery, in Florence, and the Reale Academie delle Belle Arti of Venice. Not less interesting is the reproduction of the Prayer Book of the Emperor Maximilian First with illustrations by Albert Dürer.

The large and well chosen collection of photographs now in the possession of the Museum, and to which additions are constantly being made, is proving of invaluable aid to those who come to study the exhibits in the Museum as well as to its officers and curators.

The additions to the Library during the month of March numbered one hundred and fifty-five volumes by purchase and thirty-six volumes by gift.

The attendance during the month was two hundred and fifty-six.

**TWO PAINTINGS BY WINSLOW HOMER.**—The two pictures by Winslow Homer in the Hearn Collection have been temporarily withdrawn from exhibition. In their places have been hung "Moon-

light, Wood's Island Light," and "Northeast," both by Homer, these having been most thoughtfully lent by Mr. Hearn until the time when the other pictures will again be put on exhibition.

Mr. Hearn's canvases are two of Homer's most forceful pictures. In the one known as "Moonlight, Wood's Island Light," this force is restrained by the male tenderness of its sentiment and by the greyness of the night color. The patches of moon-reflections on the water are the only startling brush strokes and the wave is not sensational. It is in the other picture that one finds the quality of force and that to a superlative degree. In the opinion of many people, "Northeast" is Homer's masterpiece. Certainly one can rarely find so vigorously expressed the dynamic energy and weight of moving water. It is the picture of an oncoming wave just tipped with foam, back of a cloud of spray that is blown to one side. In handling it is hard and uncompromising, and the color—slaty greys, emerald, and the brown black of the rocks—has an austere beauty in accord with the intensity of the idea.

Those who are familiar with Chinese art will recall certain supreme pictures that have a similar theme. Their treatment is conventional. In them can be discerned the result of centuries of scientific study; the individual artist is no more important than the perfected tradition on which he is grafted. To all but the student the language of our own time is far more comprehensible. Its lack of conventional style, and its extreme individualism are qualities to which perhaps future ages may take exception, but they belong essentially to the nineteenth century and to our own country, of which Homer is so distinctly the product. He typifies in painting, one might say, what Walt Whitman does in poetry and Abraham Lincoln in statesmanship.

B. R.



# COMPLETE LIST OF ACCESSIONS

MARCH 20, 1908 TO APRIL 20, 1908

CLASS	OBJECT	SOURCE
ANTIQUITIES—CLASSICAL.....	Forgery of a small terra cotta figure of Eros. (For the collection of forgeries.).....	Anonymous Donor.
	Forgeries of terra cottas: vase, masque, winged figure and nine statuettes. (For the collection of forgeries.).. ....	Purchase.
ARMS AND ARMOR.....	*Twenty-one bronze and stone weapons, European.....	Gift of Mr. Garrett C. Pier.
BOOKS.....	Grant, Rev. Percy Stickney—The Search of Belisarius. New York, 1907.....	Gift of Mr. Edward D. Adams.
	Stauffer, David McNeely—American Steel and Copper Engravers. New York, 1907. 2 vols.	
	Thirteen Japanese drawings.	
	Eleven Japanese drawings .....	Gift of Mr. William L. Andrews.
	Abbildungen freimaurerischer Denkmünzen und Medallien. Hamburg, 1898-1903. 6 vols.	
	Briggs, R. A.—Bungalows and Country Residences. London, 1891.	
	Exposicion Historico-Americano. Madrid, 1892. 15 vols.	
	Rare Persian Pottery. The Watson Collection. By John Getz. New York, 1908.	
	Shaw, R. N.—Sketches for Cottages and other Buildings. London, 1878.	
	Wallis, Henry.—Typical Examples of Persian and Oriental Ceramic Art. London, 1893.....	Gift of Sir C. Purdon Clarke
	Cubitt, W. & Co.— Catalogue of Show Cases. London 1907.....	Gift of Messrs. W Cubitt & Co.
	Detroit Publishing Co.—5 Photographs	Gift of the Detroit Publishing Co.
	Mercer, Henry C.—The Survival of the Mediaeval Art of Illuminative Writing among Pennsylvania Germans.....	

\*Not yet placed on Exhibition.

## BULLETIN OF THE METROPOLITAN MUSEUM OF ART

COMPLETE LIST OF ACCESSIONS—*Continued*

CLASS	OBJECT	SOURCE
BOOKS.....	Tools of the Nationmaker. Catalogue of the Historical Society of Bucks Co., Pennsylvania.....	Gift of Mrs. Charles S. Fairchild.
	Ffoulke, Charles M.—Biographical Sketch of Jean François Romanelli.	
	Ffoulke, Charles M.—The Series of Scenes in the Life of Christ, Composed of twelve Roman Tapestries with original borders. ....	Gift of C. M. Ffoulke.
	Freshfield, Edwin.—Communion Plate of the Churches in the City of London, London, 1894.	
	Freshfield, Edwin.—Communion Plate in the County of Middlesex. London, 1897.	
	Freshfield, Edwin.—Communion Plate in the County of London, 1895.	
	Freshfield, Edwin.—Communion Plate of the Parish Churches in the County of Essex, London, 1899.....	Gift of Mr. E. Freshfield.
	Six Catalogues of Sales held in London, 1908.....	Gift of Mr. Geo. A. Hearn.
	McClellan, Hon. George B.—Augustus Saint-Gaudens. Oration Delivered at the Memorial Services. New York, 1908.....	Gift of Hon. George B. McClellan.
	Collection of Mr. Edward Brandus. New York, 1908.....	Gift of Mr. James P. Silo.
	Papyrus Libbey. An Egyptian Marriage Contract. A Monograph by W. Spiegelberg, n. d.....	Gift of the Toledo Museum, Ohio.
	Laws of New York, 1906-1907. 4 vols.	Gift of Hon. John S. Whalen.
	Five Wood Engravings, Reproductions of Works by the late Augustus Saint-Gaudens.....	Gift of Mrs. E. Louise Whitney.
CERAMICS.....	†Blue glaze Dixon plate; two sauce plates; Italian pottery jar; Constantinople-ware plate; Persian Bokhara plate.....	Purchase.
	†Two Chinese stoneware ducks, modeled in full relief.....	Gift of Mr. Clarence Hoblitzelle.
CLOCKS, WATCHES, ETC.....	†Horizontal table clock, Willem Prins, maker, Rotterdam; clock-face, John Draper, maker, London.....	Purchase.
	†Recent Accession: Room (Floor I Room 3).	

## BULLETIN OF THE METROPOLITAN MUSEUM OF ART

COMPLETE LIST OF ACCESSIONS—*Continued*

CLASS	OBJECT	SOURCE
FANS.....	†Vernis-Martin fan; tortoise shell fan; Chinese fan with ivory sticks.....	Bequest of Mrs. Amey R. Sheldon.
MEDALS AND PLAQUES.....	†Silver medal, Jubilee Memorial, 1620-1870; bronze medal, Queen Victoria's Jubilee, English.....	Gift of Mr. & Mrs. Frederick S. Wait.
METAL WORK.....	†Two-handled silver butter dish and cover with glass lining, Christopher Haines, maker, Dublin, 1789.....	Purchase.
	*Nine cast-iron decorated fire-backs and one replica, part of a lead cistern, iron fire-dog, Sanctus bell, with inscriptio., folding pocket key, —English, seventeenth and eighteenth century; wrought iron chest with floral decorations and painted panels, Dutch; bronze "sunspot" figure of a horse with teakwood stand, Chinese.....	Purchase.
PAINTINGS.....	*Girl at the Fountain, by William Morris Hunt.....	Bequest of Miss Jane Hunt.
	*Portrait of a Man, by Gilbert Stuart...	Gift of Mr. F. W. Stevens.
	†Lisière de Bois, by Alphonse Legros...	Purchase.
REPRODUCTIONS.....	*Plaster cast of the Charioteer from Delphi.....	Purchase.
	*Plaster cast of an Ideal Greek Head...	Purchase.
	*Plaster cast models of Furtwangler's reconstruction of Agina pediments...	Purchase.
	†Electrotype copies of silver: seven plates, two tankards, mace and plaque	Purchase.
	*Two copper-plates showing goldsmiths' marks or punches, used in printing a book issued by the Goldsmiths' Guild, Bruges, 1567-1636; ten copper-plates showing goldsmiths' marks or punches, used in printing a book issued by the Goldsmiths' Guild, Ghent, 1480-1526.....	Purchase.
	†Copies in lead of one hundred and twenty-two plaquettes from the collection of Peter Flotner.....	Purchase.
SCULPTURE—French.....	Marble mantel, by Cheret.....	Gift of Mr. S. Schinasi.
TEXTILES.....	†Rug, Persian, sixteenth century.....	Gift of Mr. Alexander Smith Cochran.
	†Two embroidered shawls, Indian, nineteenth century; one piece of bobbin lace, Flemish, eighteenth century....	Gift of Mrs. John A. Vanderpoel.
	*Not yet placed on Exhibition.	
	†Recent Accession Room (Floor I Room 3).	

BULLETIN OF THE METROPOLITAN MUSEUM OF ART

COMPLETE LIST OF ACCESSIONS—*Continued*

CLASS	OBJECT	SOURCE
TEXTILES.....	†One piece of needlepoint lace, early seventeenth century and one piece of knitting, Italian, early nineteenth century; one piece of bobbin lace, Flemish, early eighteenth century; one piece of drawnwork, Norwegian, nineteenth century; one piece of drawnwork, Spanish, nineteenth century.....	Gift of Miss Margaret Taylor Johnston.
	†One piece of Brussels needlepoint lace, Louis XV.....	Gift of Mrs. James Boorman Johnston.
	†Piece of Honiton lace, nineteenth century.....	Gift of Miss Eva Morris.
	†Thirty-one specimens of bobbin lace, Swedish nineteenth century.....	Gift of the Society for Women's Work at Stockholm.
	†Piece of silk embroidery, French, Louis XV.....	Gift of Mr. Garrett C. Pier.
	†Piece of linen filet drawnwork, Spanish; two Renaissance linen pillow-cases, French.....	Purchase.
	†Drawnwork towel, Danish, seventeenth century; two pieces of Brussels bobbin lace, Flemish; fourteen specimens of nineteenth century lace, seventeen specimens of gold and silver lace and passements, French; pillow case of diagonal network, German; thirteen specimens of bobbin lace and one kerchief, Hungarian; thirty-eight specimens of gold lace and passements, four specimens of net work sixteenth to eighteenth century, two specimens of macramé, sixteenth century, three specimens of drawnwork, two specimens of cutwork, sixteenth century; and five specimens of embroidery, Italian; one specimen of modern network, South America; one piece of gold and silver lace, one specimen of knitting, Madeira, 1850, Spanish; one drawnwork cushion-cover, Swedish; ten specimens of gold and silver lace, passements and fringes, Swiss; one baptismal-cover and one embroidered wall pocket, European.....	Purchase.
COSTUMES.....	†Blue silk brocade dress, Italian; two embroidered silk coats, one embroidered velvet coat, pair of embroidered knee breeches, pair of Louis XV leather slippers, one Empire dress of embroidered mull, one linen	
	†Recent Accession Room (Floor I Room 3).	

BULLETIN OF THE METROPOLITAN MUSEUM OF ART  
COMPLETE LIST OF ACCESSIONS—*Continued*

CLASS	OBJECT	SOURCE
COSTUMES.....	waistcoat, three silk waistcoats, two collars of embroidered mull, and one bone waist of satin brocade with sleeves, French.....	Gift of Mr. W. J. Baer.
	†Man's shirt with insertions of reticella, modern, Dalmatian; one shirt and one collar of cutwork, Danish, eighteenth century; six embroidered caps, one embroidered apron, one embroidered shirt, Hungarian; flounce of Genoese bobbin lace, seventeenth century, deep flounce of drawnwork, eighteenth century, Italian; collar of net and drawn work, South American; baby's shirt of drawnwork and one drawnwork collar, Swedish; ten head-dresses and five silver ornaments, European.....	Purchase.
WOODWORK AND FURNITURE..	†Nine chairs, one corner cupboard, one commode, Chippendale style; one cheval glass, one dumbwaiter table, one sideboard and two chairs, Sheraton style; three chairs, one gilt mirror and one card-table, Dutch style; two miniature tall-case clocks, one clothes-press, one book-case with top secretary, and one folding chair, English, eighteenth century.....	Purchase.
	†Recent Accessions Room (Floor I, Room 3).	





## LIST OF LOANS

MARCH 20, 1908 TO APRIL 20, 1908

CLASS	OBJECT	SOURCE
CERAMICS.....	*Bowl, fourteenth century; plate, sixteenth century; vase, fifteenth century; vase, sixteenth century; plateau, seventeenth century; jug, sixteenth century; Persian; large Sgraffiato plateau, Diruta plate, Tazza dish, Amatory plate, sixteenth century; large Sgraffiato jug, fourteenth century; Sienese Pharmacy vase, dated 1577, Italian; Rakka bowl, Turkish, ninth century; plate thirteenth century, and bowl, fourteenth century, Syrian; Daghestan plate, Russian, sixteenth century; fragment of Saracenic glazed pottery, Arabian, fifteenth century.....	Lent by Mr. Garrett C. Pier.
CLOCKS, WATCHES, ETC..... (Floor II, Room 32)	Two hundred and forty-six silver-gilt and six silver watchcocks, French and English, seventeenth to eighteenth century.....	Lent by Mr. Edward Colonna.
MEDALS AND PLAQUES..... (Floor II, Room 23)	Three bronze medals: Captain James Biddle, 1815; Lieutenant Cassin, 1813; Captain Elliott, 1813.....	Lent by Mr. Charles T. Harbeck.
METALWORK..... (Floor II, Room 32)	Nine silver and four silver-gilt book-mounts, German, Dutch and French eighteenth century.....	Lent by Edward Colonna.
(Floor II, Room 32)	Silver mace, Dublin, nineteenth century.....	Lent by Mr. John Wells.
(Floor II, Room 23)	Galvanoplastic tablet, by J. E. Roiné, French.....	Lent by Mr. J. E. Roiné.
PAINTINGS..... (Floor II, Room 13)	North-Easter, by Winslow Homer; Moonlight—Wood's Island Light, by Winslow Homer.....	Lent by Mr. George A. Hearn.
	*Portrait of a Child, signed and dated, "Lenbach, 1897.".....	Lent by Mrs. DuPont Coudert.
SACRED FURNITURE..... (Floor I, Room 5)	Seventy-four metal, wood, bone and ivory crucifixes, European, twelfth to nineteenth centuries.....	Lent by Mr. William Osgood Field.

\*Not yet placed on Exhibition.

BULLETIN OF THE METROPOLITAN MUSEUM OF ART

LIST OF LOANS—*Continued*

CLASS	OBJECT	SOURCE
SCULPTURE.....	*Bronze statue of George Washington, by Jean Antoine Houdon.....	Lent by the Department of Public Parks, N. Y. City.
TEXTILES.....	*Boy's nankeen coat, American, early nineteenth century; two pieces of European lace, nineteenth century.....	Lent by Mrs. Leonard E. Opdycke.
	*Not yet placed on Exhibition.	



MIRROR  
ENGLISH, EIGHTEENTH CENTURY

## THE BULLETIN OF THE METROPOLITAN MUSEUM OF ART

FIFTH AVENUE AND 82D STREET

Published monthly under the direction of the Secretary by The Metropolitan Museum of Art, Fifth Avenue and Eighty-second Street, New York, N. Y.

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Subscription price, one dollar a year, single copies ten cents. Copies for sale may be had at the entrances to the Museum.

All communications should be addressed to the editor, Henry W. Kent, Assistant Secretary, at the Museum.

### THE PURPOSE OF THE MUSEUM

The Metropolitan Museum was incorporated April 13, 1870, "for the purpose of establishing and maintaining in said city a Museum and library of arts, and the application of arts to manufactures and practical life, of advancing the general knowledge of kindred subjects, and, to that end, of furnishing popular instruction and recreation."

### OFFICERS

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### MEMBERSHIP

BENEFACTORS, who contribute or devise . . .	\$50,000
FELLOWS IN PERPETUITY, who contribute . . . . .	5,000
FELLOWS FOR LIFE, who contribute . . . . .	1,000
FELLOWSHIP MEMBERS, who pay an annual contribution of . . . . .	100
SUSTAINING MEMBERS, who pay an annual contribution of . . . . .	25
ANNUAL MEMBERS, who pay an annual contribution of . . . . .	10

PRIVILEGES.—All classes of members are entitled to the following privileges:

A ticket admitting the member and his family, and his non-resident friends on Mondays and Fridays.

Ten complimentary tickets a year for distribution, each of which admits the bearer once, on either Monday or Friday. These tickets must bear the signature of the member.

An invitation to any general reception given by the Trustees at the Museum to which all classes of members are invited.

A ticket, upon request, to any lecture given by the Trustees at the Museum.

The Bulletin and a copy of the Annual Report.

A set, upon request at the Museum, of all handbooks published by the Museum for general distribution.

In addition to the privileges to which all classes of

members are entitled, Sustaining and Fellowship members have, upon request, double the number of tickets to the Museum and to the lectures accorded to Annual Members; their families are included in the invitation to any general reception, and whenever their subscription in the aggregate amounts to \$1,000 they shall be entitled to be elected Fellows for Life, and to become members of the Corporation. For further particulars see special leaflet.

### ADMISSION

HOURS OF OPENING.—The Museum is open daily from 10 A. M. (Sunday from 1 P. M.) to 6 P. M. and on Saturday until 10 P. M.

PAY DAYS.—On Mondays and Fridays from 10 A. M. to 6 P. M. an admission fee of 25 cents is charged to all except members and copyists.

CHILDREN.—Children under seven years of age are not admitted unless accompanied by an adult.

PRIVILEGES.—Members are admitted on pay days on presentation of their membership tickets. Persons holding members' complimentary tickets are entitled to one free admittance on a pay day.

Teachers of the public schools, endorsed by their Principals, receive from the Secretary, on application, tickets admitting them, with six pupils apiece, on pay days. Teachers in Art and other schools receive similar tickets on application to the Assistant Secretary.

COPYING.—Requests for permits to copy and to photograph in the Museum should be addressed to the Assistant Secretary. No permits are necessary for sketching and for the use of hand cameras. Permits are issued for all days except Saturday, Sunday and legal holidays. For further information see special leaflet.

### THE COLLECTIONS OF THE MUSEUM

The circular of information gives an Index to the collections which will be found useful for those desiring to find a special class of objects. It can be purchased at the entrances.

### THE LIBRARY

The Library, entered from Gallery 15, containing upward of 15,000 volumes, chiefly on Art and Archaeology, is open daily, except Sundays, and is accessible to students and others.

PHOTOGRAPHS.—A collection of photographs of musical instruments, ancient and modern sculpture, architecture, painting and the industrial arts will be found here. The Edward D. Adams collection of photographs of architecture and sculpture of the Renaissance will be found in Room 32.

### PUBLICATIONS

The publications of the Museum, now in print, number twenty-three. These are for sale at the entrances to the Museum, and at the head of the main staircase. As to their supply to Members, see special leaflet.

### PHOTOGRAPHS ON SALE

Photographic copies of all objects belonging to the Museum, made by the Museum photographer, are on sale at the Fifth Avenue entrance. Orders by mail, including application for photographs of objects not kept in stock, may be addressed to the Assistant Secretary. Photographs by Pach Bros., the Detroit Publishing Co., The Elson Company, and Braun, Clément & Co., of Paris, are also on sale. See special leaflet.

### RESTAURANT

A restaurant is located in the basement on the North side of the main building. Meals are served *à la carte* 10 A. M. to 5 P. M. and *table d'hôte*, from 12 M. to 4 P. M.